The University of Alberta Department of Music presents:

Symphonic Wind Ensemble

Fordyce Pier and Angela Schroeder
Conductors

Friday, February 13, 2009 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

An Outdoor Overture (1938) — Aaron Copland (1900-1990)

Fantasia (1969) — Gordon Jacob (1895-1984)

Amy Beinert, euphonium

Stampede (2003) — Steven Bryant (b. 1972)

Loch na Beiste (2001) — Allan Gilliland (b.1965)

First Suite in E-Flat, Op. 28, No. 1 (1909) — Gustav Holst (1874-1934)

I. Chaconne
II. Intermezzo
III. March

Program Notes
Compiled by Taina Lorenz Turner

Aaron Copland (1900 – 1990)
Aaron Copland was an American composer of concert and film music, as well as an accomplished pianist. Instrumental in forging a distinctly American style of composition, he was widely known as "the dean of American composers." Copland's music achieved a balance between modern music and American folk styles. The open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. He also incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows in a broad range of works for concert hall, theatre, ballet, and films. Aside from composing, Copland was a teacher, lecturer, critic, writer, and conductor.

An Outdoor Overture (1938)
The late 1930's may have been a rough time for Americans, but it was a fertile time for composer Aaron Copland, who was at the height of his "populist" phase. After periods composing in the jazz and then avant garde idioms, he had set out to consciously simplify his music, using folk themes and writing music for more utilitarian purposes, such as film scores or music for schools. In 1936 he wrote an opera, *The Second Hurricane*, to be sung by children in school performances (along with a chorus for their parents!). Alexander Richter, director of music for the High School of Music and Art in New York City, heard a performance of *Hurricane*, and when he began a campaign to get more new music written for use in schools, he contacted Copland and asked him to be a part of it. The campaign, called "American Music for American Youth," would feature music that was "optimistic in tone, which would have a definite appeal to the adolescent youth of this country."

Copland agreed to the project and created *An Outdoor Overture*, scoring both a band and an orchestral version of the piece. The work was premiered at Richter's school in December 1938, the same year that Copland completed *Billy the Kid*. The two pieces share some distinct similarities, especially in the opening fanfare of the *Overture*. This fanfare and an extended trumpet solo are contrasted with a march-like theme and a lyrical melody for strings, all of which are cleverly woven into the final, joyous conclusion. Copland's contemporary, composer Elliott Carter, wrote that the work "... contains some of the finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer." (B. Heninger)

Gordon Jacob (1895 – 1984) The youngest of ten siblings, he enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive. After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his 1966 retirement, counting Malcolm Arnold, Ruth Gipps, Cyril Smith and Imogen Holst among his students. Sadly, because of his cleft palate and a childhood hand injury, his instrumental abilities were limited; he studied piano but never had a performing career. Jacob's first major successful piece was composed during his student years: the *William Byrd Suite* for orchestra, after a collection of pieces for the virginal. It is better known in a later arrangement for the symphonic band. While a student, Jacob was asked by Vaughan Williams to arrange the latter's *English Folk Song Suite* in full orchestral form. Jacob became a Fellow of the Royal College in 1946, and throughout his career would often write pieces for particular students and faculties. Jacob was one of the most musically conservative of his generation of composers. Though he studied with Vaughan Williams and Stanford at the Royal College, Jacob preferred the more austere Baroque and Classical models to the Romanticism of his peers, and stuck to this aesthetic even in the face of the trends toward atonality and serialism. He summed up his ethos of composing in this statement: "I think the question of communication is important, because one never wants to write down to an audience, but at the same time I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music..." He was a skilful writer for winds, and a good deal of his regard today is for his embracing of the wind band, which had begun coming into its own as a concert-giving musical ensemble. Additionally, he published solo and chamber literature at various levels of difficulty for nearly all the wind instruments, many of which are now standard pedagogical and performing repertoire. Jacob was highly prolific and published over seven hundred pieces of music before his death, in addition to his four books and numerous essays on music.

Fantasia (1969) originally for euphonium and piano, was rescored for euphonium and band and shows Jacob's characteristic and unerring touch for the colour and the possibilities of whatever solo instrument he is writing for. *Fantasia* is an expressive piece, with a persistent but gentle lilt, though it becomes livelier in the middle section. It was written for the euphonist Michael Mamminga.

Steven Bryant (b. 1972) is an active composer and conductor. His musical interests span a variety of styles, and his catalogue includes numerous works for wind ensemble, symphony orchestra, electronic and electro-acoustic creations, music for chamber ensembles and music for the Web. He studied composition with John Corigliano at the Julliard School, Cindy McTee and the University of North Texas, and Francis McBeth at Ouachita University.

Stampede (2003) is a western, dually evoking the romanticized "wild west", while the much wilder, unpredictable reality of the era repeatedly interjects its presence. This work was commissioned by the Calgary Stampede Showband, Dan Finley, conductor, and is a high-spirited celebration of the Calgary Stampede's cultural amalgamation; from cowboys and the agricultural industries they represent, to the First Nations, the Young Canadians, and the Stampede Band. It celebrates the unified spirit of these groups in promoting their western values and heritage. *Stampede* can be loosely thought of as Copland's *Billy the Kid* meets John Adams' *Short Ride in a Fast Machine* and is meant for a large, symphonic band ensemble.

Allan Gilliland. One of Canada's busiest composers; Allan Gilliland was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. Based in Edmonton (Alberta) he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; The Winspear Fanfare composed for the opening of the Francis Winspear Centre for Music, *An Overture for the Worlds* commissioned for the opening ceremonies of the IAAF World Championships in Athletics, *Dreaming of the Masters I* a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera Hannaraptor and the musicals *The Seventh Circle and Dead Beats.* In 2006 he was one of a handful of composers asked to participate in the ASCAP/ Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work *On the Shoulders of Giants* took first prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton where he lives with his wife and two children.

Loch na Bieste (2001) was premiered by the Edmonton Symphony Orchestra on November 1, 2001 at the Winspear Centre for Music. It was rescored for wind ensemble in 2008. Gilliland says the following about his composition:

"Around the time I began thinking about this piece, my wife had returned from a trip to great Britain. While there, she had bought a cute book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name: Loch na Bieste, which means "Lake of the Monster". *Loch na Bieste* is loosely based on the story found in that children's book. The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met, there was a gap which created the loch (lake) and trapped a monster. The book then goes on to describe the various times in history that "Nessie" has been seen and chased. Since the first documented sightings in 565AD, "Nessie" has been pursued with greater and greater vigilance. *Loch na Bieste* is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster. The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her."

Gustav Holst (1874-1934) is one of Britain's most celebrated and well known composers. He was a the son of a piano teacher, and grew up learning to play the piano, organ and the violin. He was somewhat of a sickly child, and experienced increasing pain in his hands, which thwarted his career as a keyboard player. However, his fascination with the music of the symphony orchestra led him to learn the trombone, so that he might learn more about the orchestra as well as earn a living. Holst spent time as a teacher at the Hanmmersmith Girls School, but would eventually concentrate his time on composing. Though prolific as a composer, Holst received only great acclaim for his most famous work, *The Planets*. His many other works including operas, ballets and orchestral works were influenced by both his infatuation with Eastern philosophies, as well as his affinity for British folk music, much like his contemporary and friend, Ralph Vaughan Williams.

First Suite in E-flat major for Military Band Op. 28, No. 1 (1909) is a cornerstone in the concert band repertoire. This piece, along with its sister piece, «Second Suite in F for Military Band», was written by the prominent British composer Gustav Holst. Aside from these two suites, *Hammersmith* and *A Moorside Suite* were his only band works. The *First Suite*, as it is informally called, was written for a full military band in 1909. During this time of band music, the repertoire was almost exclusively transcriptions from orchestral works. Holst's First and Second Suites are two of the very few works for concert bands that have been transcribed for orchestra. The First Suite has three movements, each with its own character and form. The complete composition is based upon a 8-measure melody reminiscent of English folk song; however, the tune is original to Holst. Most notably, the theme statement that initiates the first movement is developed throughout each movement. Its variations range in style from lyrical to playfully rhythmic to ornamentally embellished.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

The University of Alberta **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder and visiting conductor Dr Fordyce Pier (Term II).** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

FORDYCE CHILCEN PIER

Fordyce Chilcen Pier is Professor Emeritus at the Department of Music at the University of Alberta, where he taught Trumpet and Wind Band Conducting since 1973. He was Chair of the Department of Music from 1995 to 2003, and retired in 2004.

Educated at New Mexico, Yale and Boston Universities, Dr Pier worked for a decade in the Boston area as a free-lance trumpeter, contractor and teacher. He held teaching positions at Yale, Brown and Boston Universities, and performed with the New Haven Symphony, the Boston Philharmonia, the Boston Pops, the Boston Opera, the Boston Ballet and the Edmonton Symphony Orchestra. Upon arriving in Alberta he continued his professional activity, appearing frequently as soloist and chamber musician throughout Canada, on CBC, and in France, Germany, the Netherlands and Japan. He has also appeared widely as a clinician and conductor.

He has served as a member of the Board of Governors of the University of Alberta, the Music Advisory Committee at Grant MacEwan College, the Music Advisory Committee of the Alberta College Conservatory of Music, and as Chairman of the Edmonton Symphony Orchestra's Music Director Search and Programming Committees.

ANGELA SCHROEDER

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in three volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Dr Fordyce Pier – Professor Emeritus, Guest Conductor, Winter 2009
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

APPLIED MUSIC FACULTY

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

University of Alberta Symphonic Wind Ensemble, 2008-2009
Fordyce Pier and Angela Schroeder, Conductors

Flute
Twila Bakker
Kirsten Elliott
Mary Grace Johnstone
Jessica McMillan*
Genevieve Kalnins
Ruth Robson Choi

Oboe
Graeme Armstrong
Christa Eriksson
Matt Jaffray*

Bassoon
Matt Nickel*
Allison Querengesser

Clarinets
Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar*
Kim Shire
Rachael Soong
Janna Trace

Saxophone
Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (baritone)
Michael Morimoto* (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpet
Ian Burgess
Mary Charbonneau
Maria Fuller
Katherine Janhsen
Sara Mills
Brian Moyer*

Horn
Jennifer Forbes
Jackie Szaszkiewicz*
Michael Clarke

Trombone
David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toobs
Catherine Woodruff

Euphonium
Amy Beinert*
Lawrence Dommer

Tuba
Ray Basaraba
Sidney M'sahel
Samantha Sobota*

Percussion
Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski*
Zachary Smith

Piano
Kelly Kim

* denotes section leader

WWW.MUSIC.UALBERTA.CA

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0809-EXR-CRS-7779